

a solo exhibition

aeson baldevia

5 jul - 31 aug 2024

CHANCE ENCOUNTERS

strangers.

stories.

souls.



aRt distRict



about the artist

Aeson Baldevia is a Negrense visual artist who wears many hats as an image-maker.

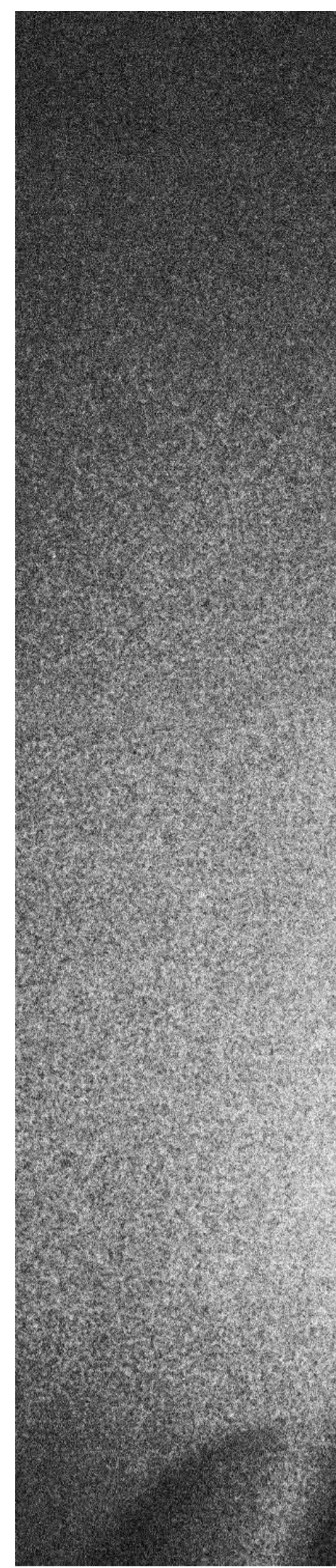
Homegrown and currently based in the City of Silay, his works have been featured in galleries across the globe over the years, including Switzerland, Belgium, London, South Korea, and Germany. His creative works include travel and commercial photography, documentary, and fine art image-making. As a visual storyteller, he explores the profound themes of human behavior and emotion, relationships, and the indomitable spirit of survival within one's environment.

At the age of 14 years old, Aeson joined his first photo contest and won first runner-up at the Negros Environment Week against industry professionals two to three times his age. His momentum continued as he attended college at the University of St. La Salle, where he took up Liberal Arts and Commerce under AB Communications and a BS in Marketing. He left a legacy as the first and only four-time recipient of the university's Corps d' Elite Award for visual arts, Best Campus Photoblogger, and Campus Photojournalist in Western Visayas.

Baldevia has the instinct of a historian. His keen sensitivity to preserving cultural significance and defying impermanence through his photography catapulted him to his first international stage in 2017 when he had the distinction of being the lone Filipino finalist in the Celeste Prize in London for his work "Antes Sanda Madura / Before They Are Gone," a visual homage to the indigenous community of Panay Bukidnon that documented their way of living. This same sensitivity can be seen in his other works as well, such as in "Ato Bala" for Art Fair 2023, "Whispers of Light: A Homage to Félix Laureano" for Viva EXCON 2023, and Para Sa Pumapasada: A Tribute to the Filipino Jeepney.

Notably, his photo entry "Look Up" was awarded third place at the FIBA International Photo Contest 2019 and prominently displayed at the House of Basketball in Switzerland.

The caliber of his work did not go unnoticed by the regional art community. In 2018, Orange Project offered him to exhibit his work with them. It was in this space that he debuted his work in a gallery format as part of a group show entitled "Cycles 003." That was the start of a prolific collaboration between the Baldevia and the contemporary art gallery.





Last November, Baldevia was part of a group artist residency under a collaborative project between Orange Project and Kunstkraftwerk Leipzig, where the Filipino artists recreated their exhibit, "Majica." From his prolific 40-day residency in Leipzig, Baldevia recently published two photobooks, namely, "From Point A to Point B" and "Midpoints Matter."

Baldevia holds his first solo exhibit with Orange Project, titled "**Chance Encounters**," showcasing his fine art photography-based works.

To see more of his work, head to www.aesonbaldevia.com for prints and www.instagram.com/aesonbaldevia for more photos.

exhibition note

For Silay City-based fine art photographer Aeson Baldevia, everything is governed by a system of narratology. With this premise, this first solo exhibition sets out to anthologize human stories in multimedia, replete with the notion that people are bound by a sense of interconnectedness.

This is not a mere poetic interpretation of the image as text with meaning, explicit or implicit. The artist establishes the relationship of extant objects, people, and places as subjects and the ones looking at them, who are in the position to confront the art, not as a consumer, but as a human. The artist captures the nuances of this interactive process, foregrounding commonality, empathy, and other emotive qualities. Ultimately, there is no objective distance from the subject, instead, it subsumes the onlooker.

As a glimpse of two decades of Baldevia's poignant approach to his visual art, this exhibition amplifies the wonders of image-making to render the effect of deep human communication—of one soul addressing another soul in the room, in the world. The artist presents new intensities of encounters, local and transnational, that encourage nothing but a subconscious acknowledgement of our purest shared humanity.

LAW OF THE THIRD

From two opposite paths in life, there are imaginary intersections. These are midpoints where unseen strings of human connection get entangled in what seemed like a knot in time. They represent the imagined third—an idea, a moment, an epiphany, more like now, the fact that you are here.

It is the junction of humanity where you are drawn to others, just as they are drawn to you. How do they go on with their private lives? How do they persist in their plight? In this state of reflection, no matter how fleeting, you manifest our gentlest communal attributes—tracing the ways we took care of each other when the world was still young, when we formed a circle around the fire, when we sang songs, when we told stories, when we consoled the unconsolated.

The third is an abstracted sacredness, for through it, we harken back to the profound miracle of our existence. And co-existence.



the guard

Aeson Baldevia 2024
24x36 in (framed)
Photograph Print on Archival Paper
Php 55,000.00



proximity ●

Aeson Baldevia 2024
24x36 in (framed)
Photograph Print on Archival Paper
Php 55,000.00



love your job

Aeson Baldevia 2024
24x36 in (framed)
Photograph Print on Archival Paper
Php 55,000.00



to point B

*Aeson Baldevia 2024
24x36 in (framed)
Photograph Print on Archival Paper
Php 55,000.00*

A STREET, AN AUTOPHOTOGRAPHY

From the vantage point of your abode, a slice of everything is seen.

You're in the company of the *genius loci*, the spirit of place, and wonder, what makes this area a home. Perhaps, a site of origin. Objects of ownership. A proof of routine. Here, you grew up slowly. You wrestle with the idea of leaving one of these days. It is true, all places are governed by a system of arrivals and departures. You harbored some little emotions living here, until it is decided to step out and learn about the bigger ones, more intense, more human. The world is out there, governed by constant discoveries and rediscoveries. And yet, as long as there is space, its spirit will pull you back.

There is more in this lifetime. Memories will keep you grounded while in movement.



a love letter to home

Aeson Baldevia 2024

24x36 in (framed)

Photograph Print on Archival Paper

Php 60,500.00

**DEAR STRANGER,
TELL ME YOUR STORY**

Voices are sonically altered but never muted.
Heard, never silenced.
Strangers respond to questions in the safe dark.

Are you happy? Why? What self-doubts do you have about yourself? What is your biggest regret? What is your deepest secret? What's your life's biggest achievement? Do you think you're ready to die? Why? What's stopping you from fulfilling your dreams, money aside? What memory do you want to let go and **forget**? Where were you seven years ago? Where do you see yourself seven years from now? What great act of kindness have you encountered? What is your biggest hope? How will you "pay it forward?"

**Listen carefully.
Stranger to stranger.
Human to human.
Come full circle.**



THANK YOU FOR
LISTENING TO OUR STORIES

You may share
your realizations
and thoughts
after hearing the stories
inside the booth

share your message after the beep

By lifting the handset you are allowing the artist to use the recordings for future artworks.
We assure your identity will be preserved by obscuring your voice. Thank you!

**DEAR STRANGER,
SHOW ME YOUR STORY**

What does happiness look like? What does fear look like? What does yearning look like?

Our method of sensemaking—how we understand the world—relies heavily on vision. Through the years, our accumulation of images has given us a bevy of familiarities with loneliness, pain, desires. We have learned to see, not just look. We learn to recognize, even in glimpse, the deepest truths. Perhaps, the contours of the human condition, no matter how personal, are always universal. We are able to feel because we are able to see. More importantly, we are able to understand because we are able to feel. Perhaps, it is a proof of our kindred spirituality. The visuality of our humanity will always be an agent of compassion that we reproduce as we capture our reality.



Coping

*24x24 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 52,800.00*



Stretched

*24x24 in (framed)
photograph print on backlit acetate
mounted on lightbox
Php 52,800.00*

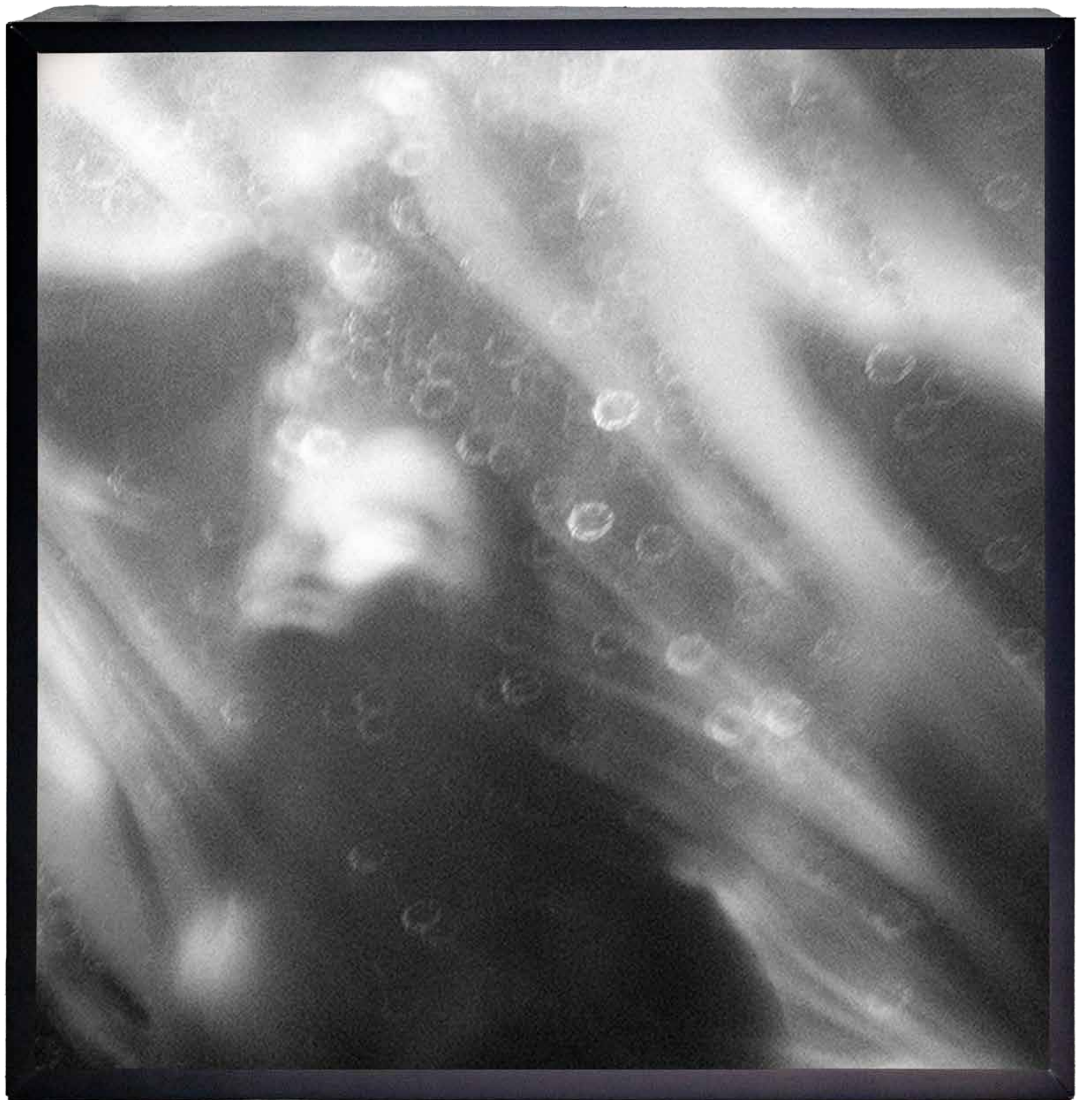
Faded Memory

*24x24 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 52,800.00*



Daydream

*24x24 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 52,800.00*



Storge

*24x24 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 52,800.00*



Hugot

*24x16 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 35,200.00*



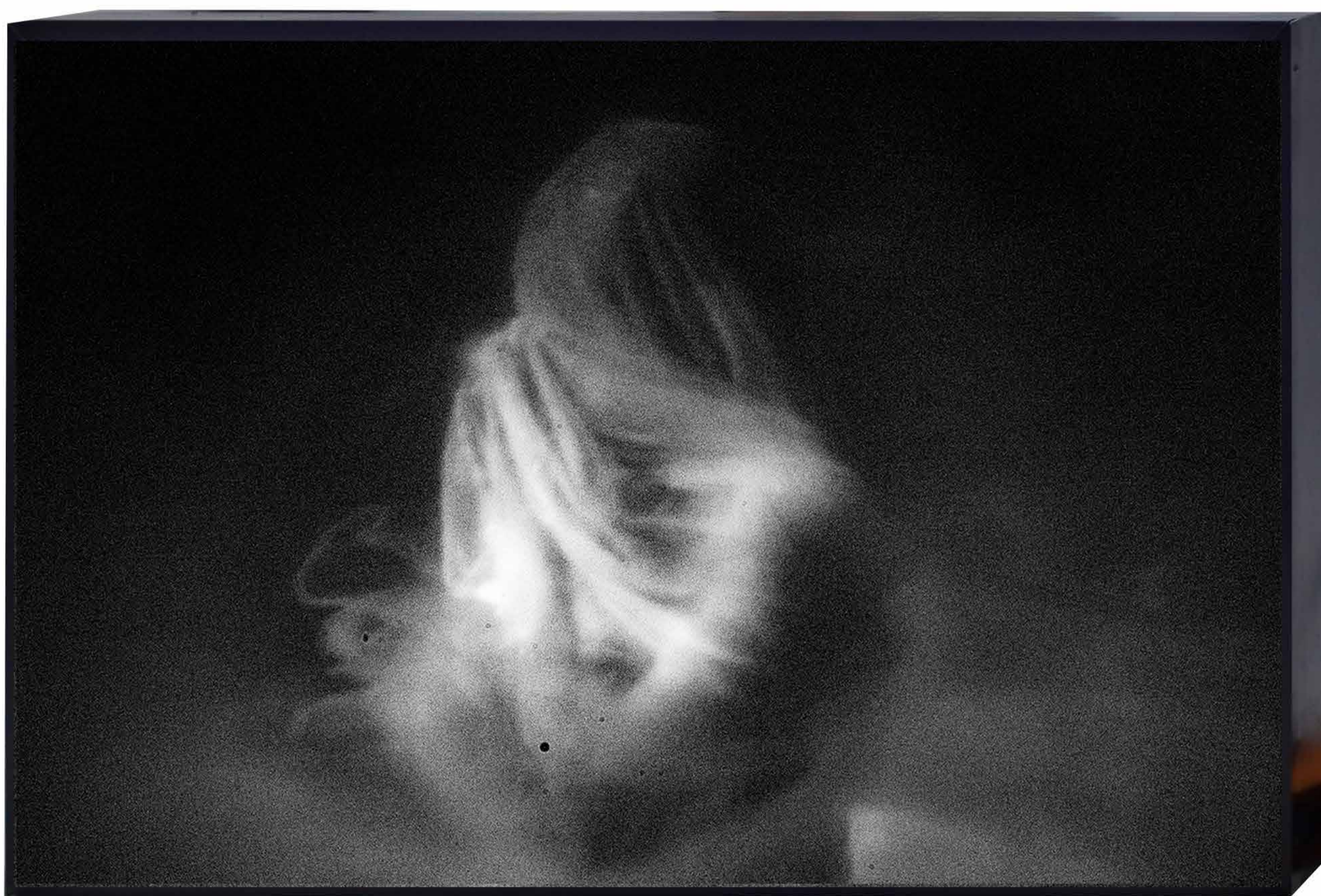
At Peace

*16x24 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 35,200.00*



Submerged

*16x24 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 35,200.00*



Prayer

*16x24 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 35,200.00*



A WORD FOR THE IMAGE

John Koenig named something the mind could not speak of, yet the heart could feel.

Sonder [noun]

the realization that each random passerby is living a life as vivid and complex as your own—populated with their own ambitions, friends, routines, worries and inherited craziness—an epic story that continues invisibly around you...*

Image is a language of emotion.
Now, you see the feeling.

*from The Dictionary of Obscure Sorrows by John Koenig





Coherence

*24x36 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 77,000.00*



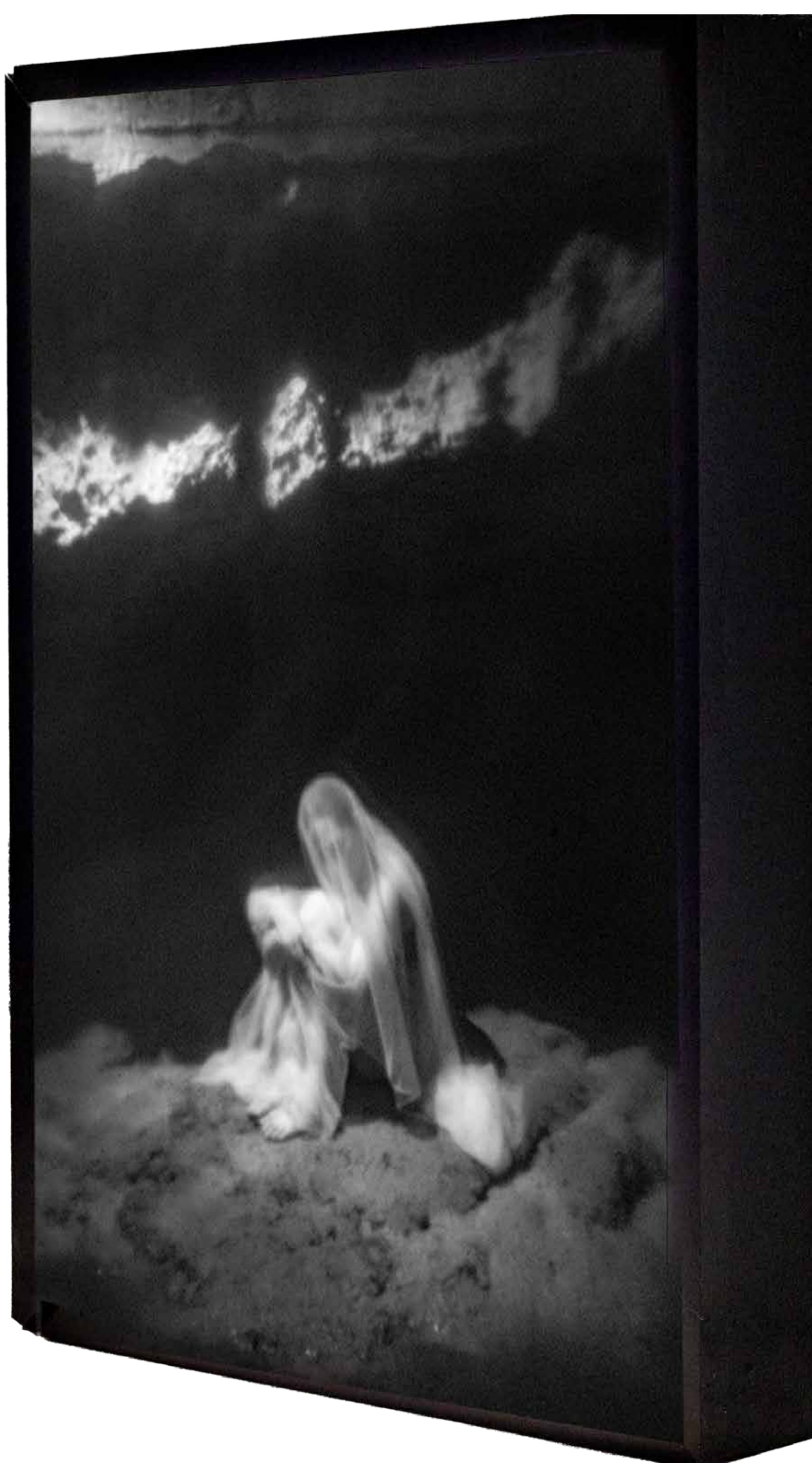
Coexistence

*24x36 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 77,000.00*



Mirroring

*24x36 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 77,000.00*



Contemplation

*24x36 in (framed)
Photograph on Backlit
Acetate mounted in Lightbox
Php 77,000.00*



Main Character

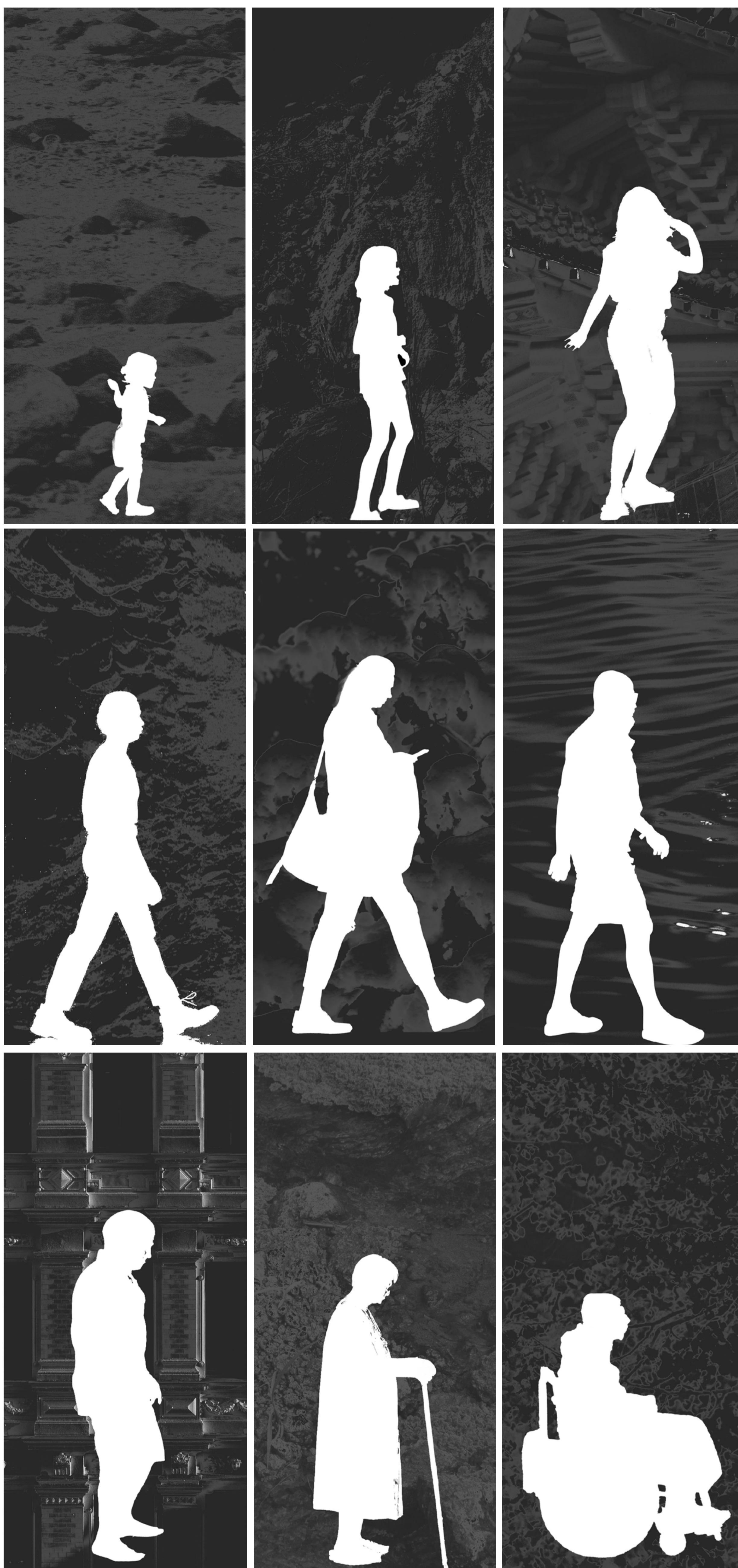
*36 x 72 x 24 inches
Projection on Window Pane
Php 165,000.00*





ENCOUNTERS
CHANCE





The Process

*Projection on Photograph prints
on Fabric (9 pieces)
Php 220,000.00*

*Individual Fabric (Infancy, Tween, Teen, Yuppie, Professional,
Established, Senior, Pensioner, Octogenarian)
36x85
Php 22,000.00*

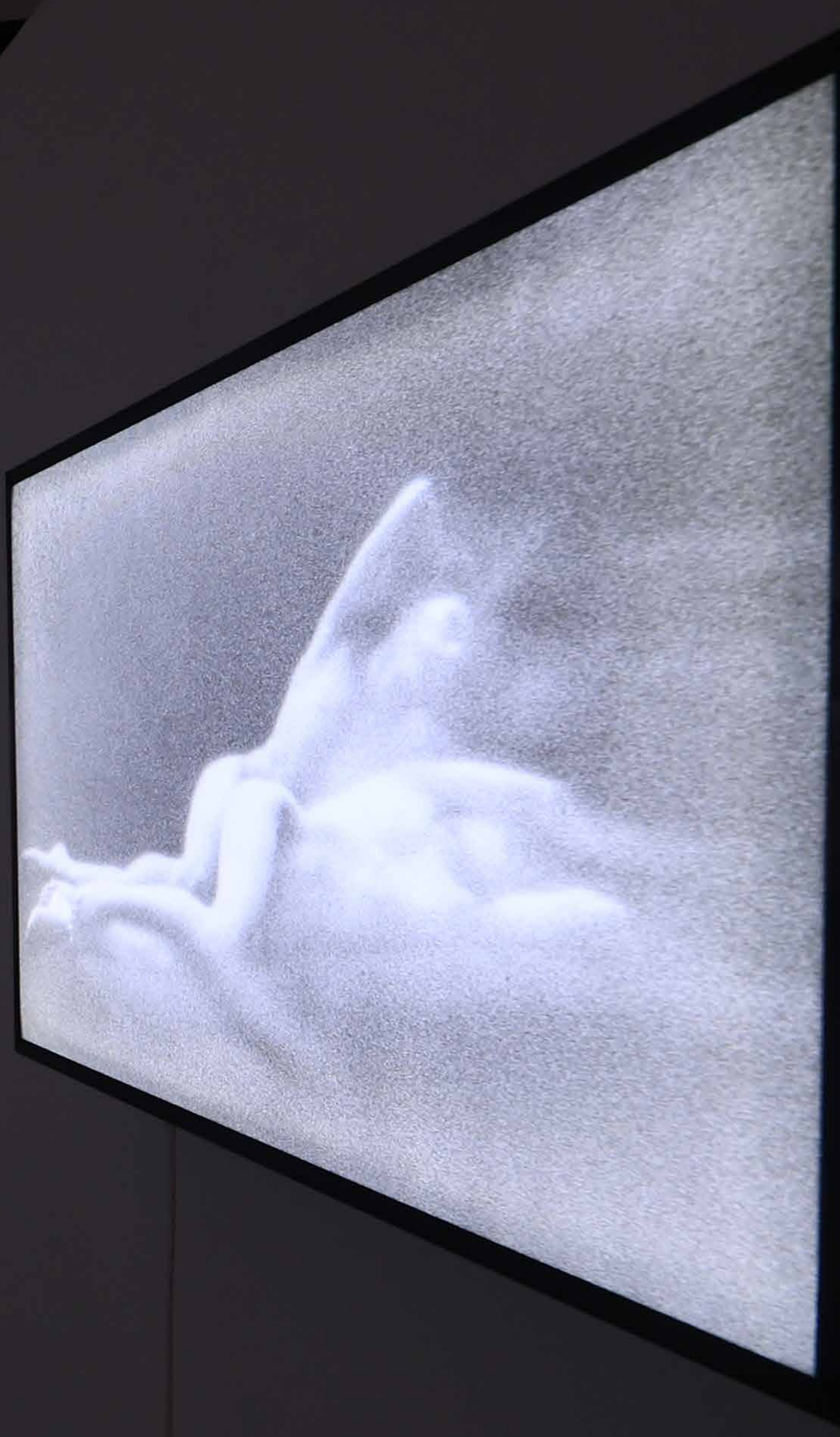
LINEARITIES

The great linearity we call "life" is not always a matter of blissful milestones.

It is fraught with disruptions that may undo the trajectory. You have realized that each stage has a uniqueness of victories and tribulations branching out to even smaller linearities. Life, as you know it, is life lived with a mixture of confidence and uncertainties. Every time you reach the threshold of each phase of growth, you languish with doubts about the next while having regrets about the previous. And yet, inevitably, we go on living. After all is said and done, when we rest and gaze at everything from a distance, there exists a singular life that synthesizes the many versions of the human we have become.

THE IMAGE LIVES

Recently, scientists said timekeepers may have to consider subtracting a second from your clock in a few years because the planet is spinning faster than it used to. The news doesn't come as a shock. You have always been living in a fast-paced society. At the same time, you have been recognizing your growth through the years. Everything seems to happen so fast that you could barely live in the moment. In the midst of the chaos and speed, the desire to capture what truly matters grows increasingly stronger. Bit by bit, your eyes learn to focus on these things. You are not gifted with a competent photographic memory but you can always remember a particular image, even if it's vague or blurry. It must be reasserted: cameras are instruments of living. The image is a conduit of remembrance as a form of sustenance. It lives, and so do we.



**this exhibition is dedicated
to the strangers that changed my life**

**THANK YOU TO THE FOLLOWING FOR MAKING
THE EXHIBITION A REALITY**

April Baldevia
Bes Baldevia
Tina Baldevia
Troy Baldevia
Hernan Baldevia
Camille Bartolome
Chaela Mirano
Sean Mirano
Sofia Ordonez
Thiana Alojado
Luna Lim
Pipo Santos
Noji Bajet
Claudia Gancayco
Jason Quibilan
Jeeb Baldonado
Inday Espina
Carla Gomez
Carlo Leonardia
Dani Dingcong-Lagumbay
Alfie Atega
Baldevia Integrated Resources
Baldevia Family
Tronco Family
Zayco Family

Charlie Co
Jemaimah Campos
Candy Nagrampa
Cedrick Bordios
Rolly Cabusog
Kimberly Ramirez
Reyanna Lizares
Ida Vecino
Nonie Gallenero
Frelan Gonzaga
Janrey Llegue
Roger Catacata
Thea Kerl Gealon
Pio Ramon Sedonio
Althea Mhey Lim
Vinz Comoda
Eunice Yra
Martin Torre
Visayan Daily Star
Digicast Negros
Fotomoto PH
Silver
Hahnemühle
Xander Beta Studios - Davao
Project Twenty Six Studios



for inquiries, kindly contact:

Jemaimah Campos, Gallery Manager
Mobile: +63 917 712 2798
gallery@orangeproject.ph
www.orangeproject.ph

